

KERAMIC STUDIO

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NEW YORK AND SYRACUSE

June 1901

Hereafter the main office of the Ceramic Studio Publishing Company will be at Syracuse. All communications should be addressed to

KERAMIC STUDIO PUBLISHING COMPANY, SYRACUSE, N. Y.

Mrs. Alsop-Robineau's address will be 180 Holland street, Syracuse, N. Y.

Mrs. Anna B. Leonard will represent the Ceramic Studio in New York at her old address, 28 East 23d street.



SUMMER is at hand—the time for storing honey for the winter's use. Stop being the busy ant, drudging away at your china painting, which by June becomes as stale, unprofitable and wearisome as rolling grains of sand up an ant hill, and become, instead, the busy bee, flitting from flower to flower and, seeming to idle away the sunny hours, yet spending the most profitable time of the year, gaining strength and inspiration and success for the future. Even to lie in a hammock and listen to the twittering of the birds and the rustle of the leaves and all the sounds of growing life about you, and to dream,—to dream and wake with that feeling of refreshment and belief in one's own possibilities, is invaluable to your winter's work. Often the best inspirations for designing come to one in this half-dreaming state, when the objective mind, loaded with its burden of heavy facts, is resting and the subjective mind has a chance to run riot and display all the unconsciously gathered honey of former hours.

Plan for this summer to take your portfolio into the country with you. Take your water colors, pencil or pen and ink, whichever medium is easiest for you to use, and make careful drawings of every animate or inanimate object which interests you. And when you spend your days looking for interesting things, you will be surprised to find how many things are interesting which you have never noticed before.

On sunny days then—make your careful drawing of flower or insect or whatever you choose from Nature's generous abundance. Make also a careful note of coloring, not only in the object itself, but in its surroundings, and note how each reacts on the other. For instance, sketch your flower in the open air, then in the house against different colored grounds, painting not what you *know* but what you *see*. Forget all you have been told and open your eyes wide to see for yourself, and if a flower you have been told is pink or blue looks purple or any other color, paint it what it *looks*, not what you have been brought up to believe. And, doubtless, when your sketch is made, your friends will say: "What a beautiful *pink* or *blue* flower that is;" whereas, if you had painted according to your preconceived notion, your sketch would have been a failure. And the special joy of having discovered something for yourself will be yours. This for sunny days.

On rainy days, take your careful drawings—we hope you have made drawings of separate leaves and petals, stamens and pistels, calyx and corolla of the flower; or, if an insect, head, antennæ, legs, body, etc., etc.,—decide on the size and

shape of your design, or if a border, the width and spacing, and take your summer's pleasure in arranging and re-arranging motifs until you have found a combination that seems to you perfect, *i. e.*, which would be spoiled by adding to or taking from it one line or form. Then put everything away in your portfolio, and do not look at the design for a week or two, when the lazy summer weather may have toned and tuned your mind so you will see at a glance where you can make the last perfecting touch. Then leave it alone till winter. Do not overdo, be careful, and try the simplest way of making an effect. That will be the truest art.

If you spend your vacation thus, and stop making money, only just enough for daily needs, you will find when you go to work in the early fall that you have such a mind and portfolio full of ideas that you hardly know where to begin, and it only remains to transform yourself into the busy ant again to make your winter hours not only profitable but a joy forever.

As the expenses of exhibitors at the Buffalo Exposition are just twice what they were in Paris, many of the League members feel unable to contribute their work. We feel that this is a great opportunity for the Clubs to unite together, and that the difficulty *must be* surmounted. If each Club would contribute something towards the general fund, the expense would then be very little for each. The New York Society of Ceramic Arts last year raised \$400 for the League's exhibition in Paris, and there were contributions from Brooklyn and Jersey City. Now why would not each Club in the League endeavor to raise a sum, if only \$25? There is a movement now on foot to start "Ceramic teas" and "musicals" for the benefit of the Exhibition fund, which is required outside of the mere cost of space. The New York Society is getting up a musical, and will have tea cups for sale also. Let each Club feel the necessity for doing something to "keep the fire alive!" This year there will be an innovation, and the experiment is worth the trial. There will be some one in constant attendance to give information, to sell the work, and to look after the League's interest. This will all be done in a thorough, business-like method, and we urge every decorator to do his or her utmost to make this exhibition a success. The League has one of the best locations, with the arts and crafts, and not with the hodge-podge of a mercantile exhibition. It is in the Court, the entire control and decoration of which is under the supervision of Mr. Louis Tiffany. Not to have the same experience as he had in Paris, where his artistic products seemed in the wrong setting, the Buffalo authorities have given Mr. Tiffany the entire control of this Court. In this area will be the Rookwood, the Grueby, the National Arts Club, and the Gorham and Tiffany companies. There will be uniform decoration and lettering. It really seems as if this were the greatest opportunity the members of the League have ever had to bring forward the work. We hope to see an exhibition worthy of them.

BUREAU OF INFORMATION AT PAN-AMERICAN

REALIZING that it may be difficult for members of the League to obtain suitable accommodations, the Buffalo Society will establish a Bureau of Information at the studio of Miss Grace Milsom, Room 13 Anderson Building, Huron and Main Sts., where for the nominal sum of 25 cents any one applying may receive information and be furnished with reliable and pleasant accommodations during their stay in Buffalo either during the time of the League's meeting or at any time during the Pan-American. Here also will be found a registration book where visitors will be welcome and where they are requested to register and make themselves known to the Buffalo Society. Please send mail to Mrs. Frank J. Schuler, at the address given above.



SUPPLEMENT TREATMENT

FOR the mermaid, use the flesh coloring as given in former numbers of KERAMIC STUDIO, shading tail with Deep Blue Green, Shading Green or Green 7 and Yellow Brown. Same for hair, adding Finishing Brown. In background, Deep Blue Green, Shading Green, Albert Yellow and Carmine 2. For roses in border, Carmine 2, Albert Yellow, Yellow Brown, and Shading Green for centre. For fish, Carmine 2, Deep Blue Green, Yellow Brown and Pompadour. After padding background, wipe out wave lines with a little cotton wool on a stick.

This can also be treated in a posteresque style in flat colors or lustres, outlined in black. The border could be made very effective, treated in bronze and gold with black outlines. For lustre treatment of center, use brown for flesh, light and dark green, orange or yellow brown, simplifying the border as much as possible.



THE ARKWRIGHT CHINA SOLD

ONE of the most renowned collections of Oriental china in England, begun by Arkwright, the inventor of cotton spinning, has been purchased by Duveen Brothers, dealers in antiques, for a large sum. The collection includes specimens of the rarest Chinese porcelain, including the largest peach-blow vase in the world. This vase is eighteen inches high and nearly twice the size of the famous vase from the Stephens collection, now in the Walters collection in Baltimore. The vendor of the collection is a grandson of the original owner, Arkwright. The entire collection is to be brought to the United States.

With regard to the collection, H. J. Duveen said: "The collection is not great in size. It numbers in all between 150 and 175 pieces. It was really started 78 years ago, and is remarkable for a number of individually magnificent specimens that it contains. There are some minor pieces, naturally, which are of less importance. I do not know if the purchase will be transferred entire to this country, but I hope so."

"I inspected the collection while in England last summer. It has been kept at the country home of the Arkwrights near Northampton. It has never been shown in London or in public exhibition, the estate of Sir James Arkwright being in the heart of the country, about fifteen miles drive from the railway. I went there for the purpose of placing a valuation on the whole collection. What was the price? Ah, that is a matter of business. I prefer to say only that some objects in the collection are valued very highly indeed.—*Exchange*.

MAKING DESIGNS FOR REPRODUCTION

THERE are two ways of making designs for reproduction, *i. e.*, pen and ink drawings and wash drawings in black and white. As a general thing a pen and ink drawing is preferable, though naturalistic studies show more of the finer details in wash drawing. To make a good pen and ink study for reproduction, it is necessary to have a good smooth Bristol board or paper, India ink (the bottle ink preferred), Higgin's or Carter's, fine India ink pens for fine work, any ordinary pen, not stub, for heavy lines, and a brush for filling in black spaces. Then, to facilitate your work, a compass pen and pencil for circles, kneaded rubber to take out pencil marks, a ruler for measurements, and for circular designs a plate divider (KERAMIC STUDIO, Jan. 1900). Make your trial circles and designs first with pencil, so that if changed before finishing, you can erase all unnecessary marks. Make a good firm line, not so slowly as to look jerky nor so fast as to look hasty and thin at the end. In repeated designs make a careful tracing and make both sides of a symmetrical form as nearly alike as possible. To indicate various depths of color, cover the spaces with fine dots, closer together where you wish the color effect darker. Wash in black with brush for the darkest parts.

For a wash drawing, use a smooth water color paper, Whatman's "not" is good. Make your contrasts of dark and light good and strong, sometimes using Chinese white if necessary.

Send designs in tubes open at both ends, passing a string through and tying on the outside. This will prevent loss in the mail and make the cost of sending much less. Attention to these few details will make much more desirable-looking designs for reproduction than are usually sent in.

In connection with this subject, we should like to call attention to the beautiful execution of the fourth prize, modern design, by Mrs. Earle Sloan. This was done with very black ink on parchment paper and is a delightful piece of work in the original, there is so much beauty of line and execution.

When necessary to show color scheme of a repeated design by washes of different depths, carry out only a section or two in wash, making balance of design in line, as you will see in Mrs. Robineau's plate design in this number. This serves a double purpose of showing the color scheme, and saving in cost of reproduction.



HONEYSUCKLE CUP AND PLATE

Grace Osborne

FLOWER pale Pompadour shading into pale Albert yellow. Leaves a dull light green. Dotted ground a green blue or brown, black portions and outlines in red, brown or gold.



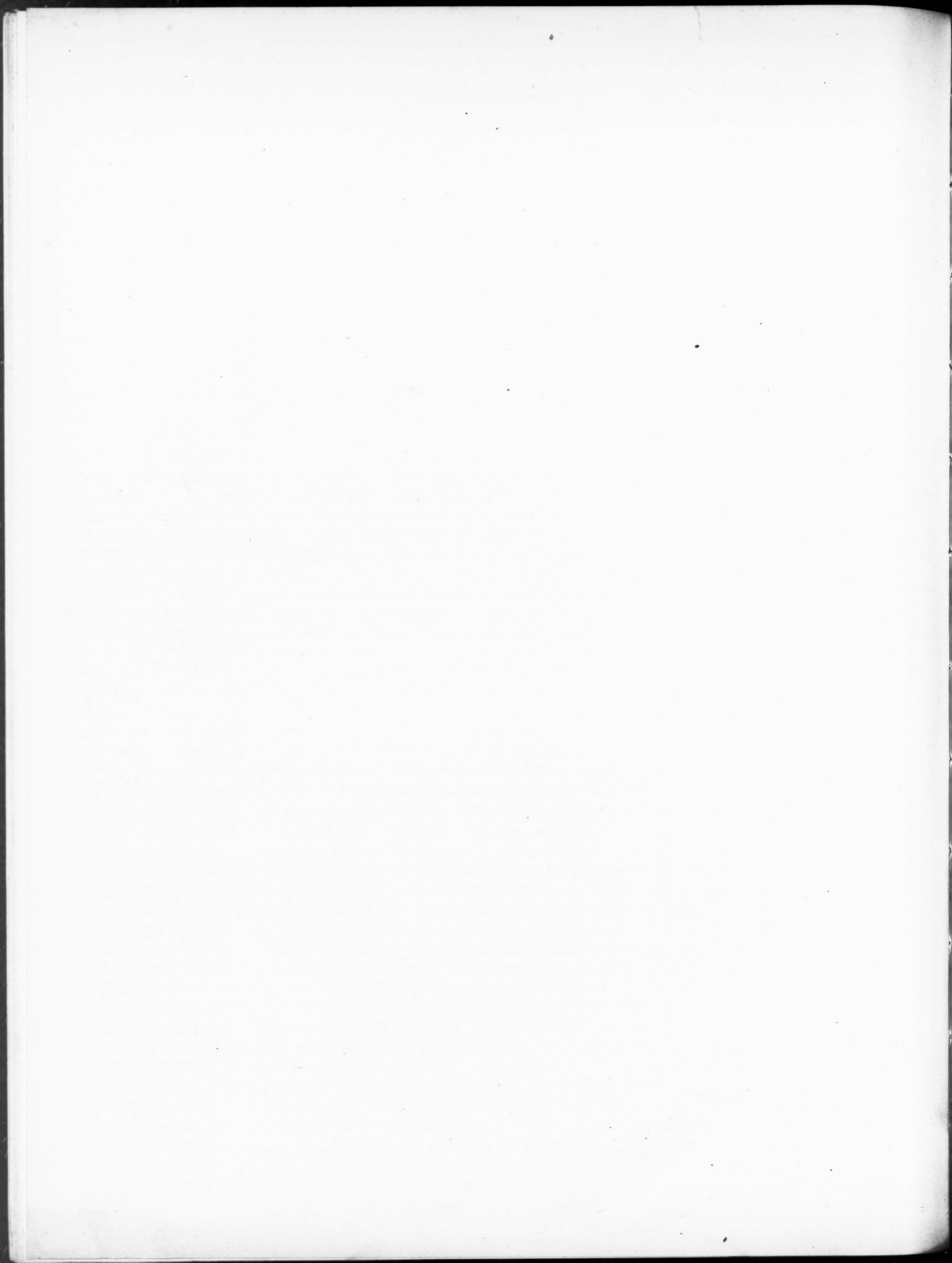


MERMAID PLATE—FRED K. G. WILSON

KERAMIC STUDIO PUBLISHING CO.

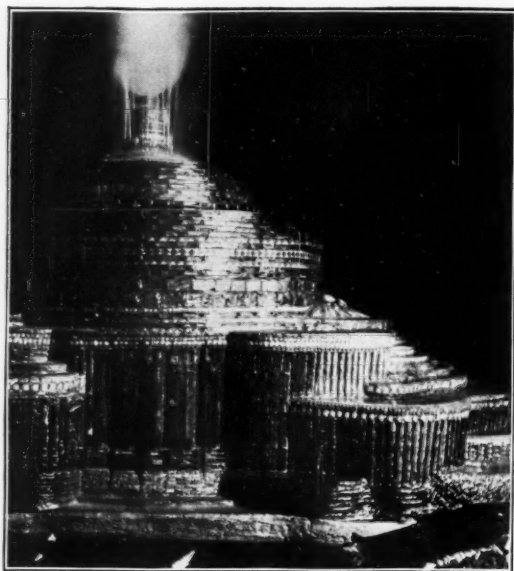
JUNE SUPPLEMENT

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HONEYSUCKLE PLATE—GRACE OSBORNE



FOUNTAIN FOR THE MANUFACTURES AND LIBERAL ARTS BUILDING, PAN-AMERICAN EXPOSITION, DESIGNED BY LOUIS C. TIFFANY.

THE TIFFANY GLASS AT THE PAN AMERICAN



To judge from the glass displayed at the Tiffany Studios previous to its departure for the Buffalo exhibition, we are of the opinion that the pieces are even more beautiful than those exhibited at Paris, and, of course, the number is greater. The newest artistic creations in mosaics have appeared since the Paris Exhibition and they are, in the form of panels, a wonderful combination

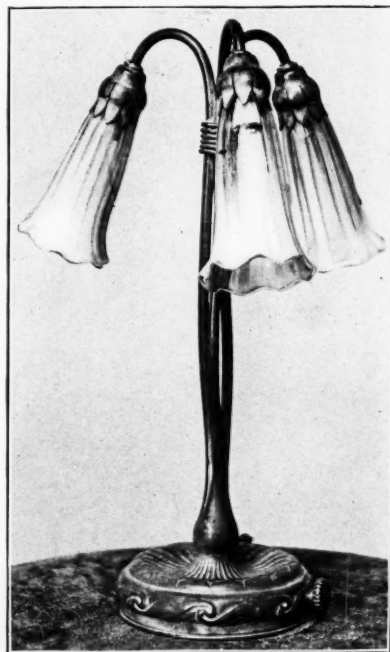


OIL LAMP WITH METAL BASE AND FAVRILE GLASS SHADE.

of iridescent glass, and glass in flat tones, which gives a most interesting and artistic effect. For instance, a panel in fruit, the foliage being iridescent tones of green and yellow, and the oranges in flat colors. Then another panel with two doves

in the dull effect with the foliage iridescent. We can imagine the delightful effects when these gems have the appropriate setting.

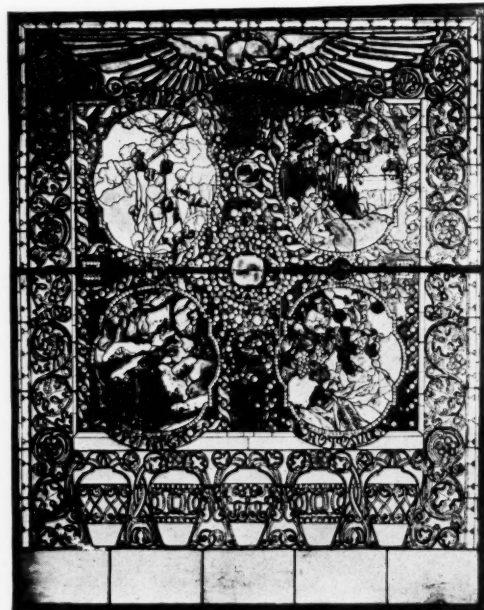
The Glass Fountain, of which, as yet, only very indifferent photographs have been taken, attracted crowds of people. It was shown in a dark room where the play of lights underneath revealed the richness and harmony of its colors, princi-



ELECTRIC FLOWER CLUSTER LAMP WITH FAVRILE GLASS SHADES.

pally blues and greens, the effect being more of a cascade. It is just as indescribable as any one small bit of the Favrite glass, just as beautiful and just as elusive.

In the smaller pieces, the vases and jars, there seems to be the suggestion of *applied* gold, bringing out more forcibly the design which the color has assumed; but upon the authority of Mr. Belknap we would like to state to the doubting ones that this is *positively* and *absolutely* denied. In their



WINDOW IN FAVRILE GLASS—"THE FOUR SEASONS"—DESIGNED BY LOUIS C. TIFFANY.

cameo glass only has there ever been any approach to a design *applied* afterward, and that was merely when the cutter took advantage of a certain spot of color to carve out a design.

There is an interesting collection of the Tiffany iridescent enamels on metal, in the form of small boxes and vases. We believe this is the first time the iridescent enamels have been used upon metals. In one or two instances the enamel has been fired over repoussé silver, which has given an interesting and most artistic effect.

In their electric fixtures there is no end to the variety of designs and color effects, which would turn the most commonplace interior into fairy land.

One of the most unique shades for lights over a large reading table was an inspiration from an Alaskan Indian basket, the shade being similar in shape to the inverted basket, with a mosaic of color in the Greek fret, a most charming bit of color, yet exceedingly restful in its form and general tone.

The beauty of the table lamps is carried out in appropriate metal settings, so that there is complete harmony in the use

of the two materials (not an easy proposition). There are single table lamps for reading which resemble the Egyptian scarabæa in a setting like the old seals; these are quiet in tones of green, and the whole lamp is restful to the eye and a thing of beauty besides its usefulness. There is originality in all ideas where the glass is utilized in combination with other materials for the "house beautiful," which makes one long for the time when the experiments of the Tiffany pottery will be shown to the public.

At present there is a choice exhibition at the Tiffany studios of artistic pottery from the famous French potters, Delaherche, Dalpayrat, Jeanneney, Hoentschel, Chaplet and Doat, an account of which we will give later, but we urgently advise every one to see this collection, for these potters have never exhibited in this country before (excepting Delaherche), and we cannot say too much in favor of the liberality of Mr. Tiffany in affording the public such a great opportunity. Every student should see the work at these studios when it is possible, not only to study form and glazes from the pottery, but the wonderful color effects in the glass. It will solve many a proposition in composition and design.



OIL LAMP OF REPOUSSE METAL
WITH FAVRILE GLASS GLOBE.

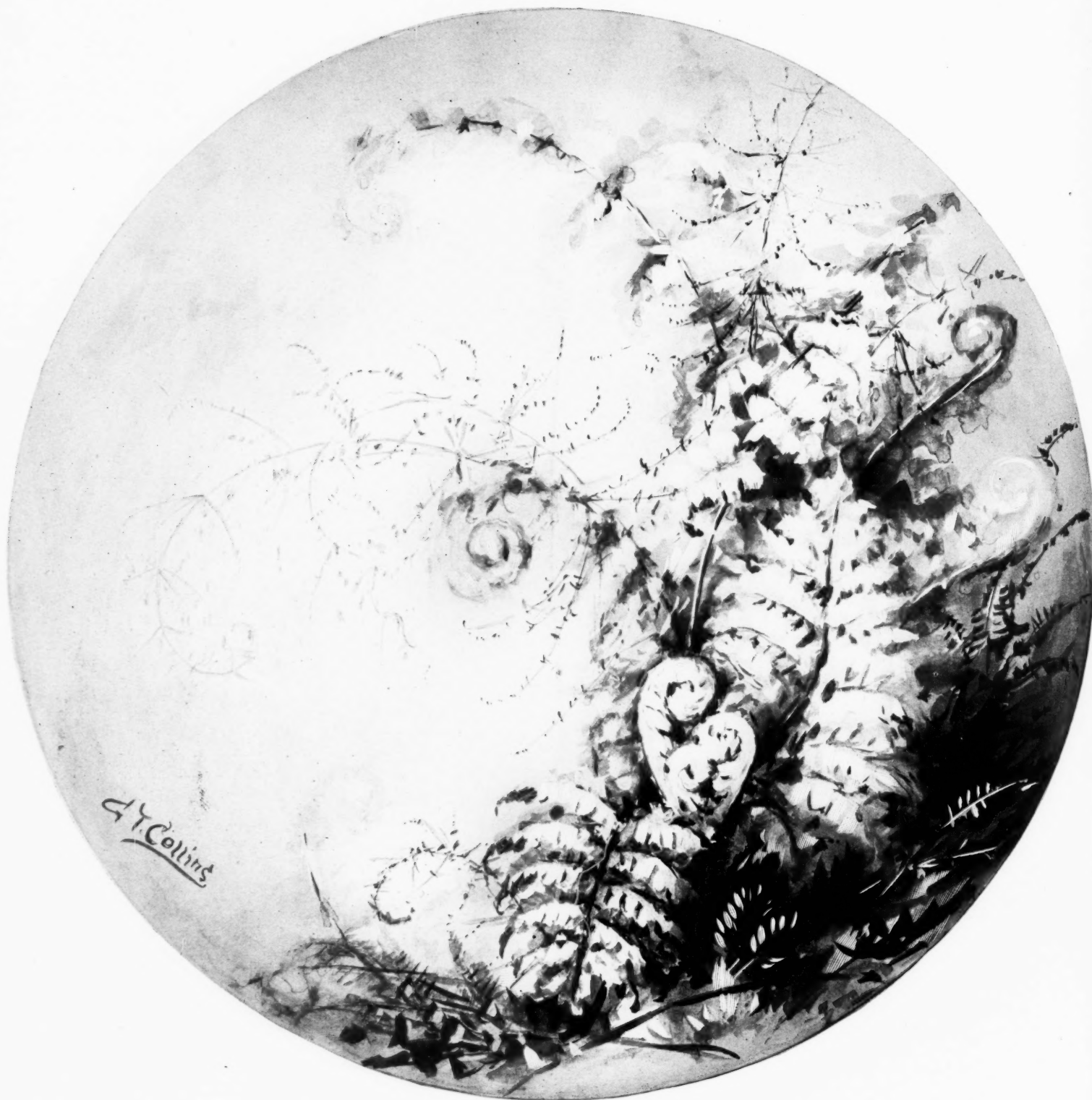


ELECTROLIER WITH FAVRILE
GLASS PENDANTS.



ELECTRIC LAMP WITH REPOUSSE
METAL BASE AND FAVRILE
GLASS GLOBE.

The Tiffany Glass at the Pan-American,
From the Tiffany Studios, New York.



DESIGN FOR FERNS—GEORGE G. COLLINS

THIS design could be applied equally well to a vase or flat surface. Great care should be taken in the drawing, being especially careful to avoid all stiffness and to preserve the ragged outlines which are its chief charm. It is necessary to paint the ferns very softly, as much of their beauty depends upon the handling. It is best to wash in the background first, then paint the ferns into the moist color, by so doing there will be no hard lines, and the crispness can be

preserved. Of course this requires a very practiced hand, and also extremely rapid work. Wash in the background with Apple Green, Russian Green, Lemon Yellow and Air Blue. Do not mix these three colors, but put them on separately and blend very delicately with a silk pad. For the ferns use Apple Green, Yellow Green, Olive and Dark Green, Lemon Yellow, Air Blue, Copenhagen Blue, Russian Green, Yellow, Brown, Clove Brown, Blood Red, Black Rose and a little

Ruby, mixed with Blood Red and a touch of Black for the dark touches.

IN WATER COLORS.

Ferns have lines which peculiarly lend themselves to decoration. There is such a variety in the lines of green, that it will be impossible to give a scheme for all shades. Begin by drawing in outline the principle ferns, carefully locating their stems.

The colors required are Lemon Yellow, Emerald Green, Cobalt Blue, Rose Madder, Hooker's Green, Indigo, Cadmunn Yellow, Light and Burnt Vienna.

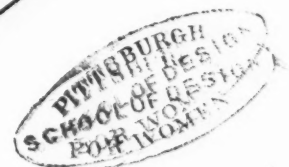
TREATMENT OF GAME PLATE

Adelaide Alsop-Robineau

CARRY this design out in Copenhagen Blue or in different shades of gold and bronze, making sky silver, distance green gold, water a greener gold with lines of silver, ducks green gold bronze with gold beaks and legs, or make ducks a brown bronze, in any case adding a large proportion of gold to the bronze, outline in black. An interesting treatment would be to make the ducks grey brown or white with pale yellow brown bills and legs, the sky grey blue, the distance grey green, the water a deeper grey blue, wiping out the water lines white. Outline all in grey brown or green.



GAME PLATE—ADELAIDE ALSOP-ROBINEAU





LEAGUE MEDAL

NATIONAL LEAGUE OF MINERAL PAINTERS

BROOKLYN, N. Y., April 28, 1901.

The annual meeting of the National League of Mineral Painters will be held in the Women's Administration Building, Exposition Grounds Buffalo, N. Y., May 31, 1901. The meeting will be called to order at 10 A. M.

ORDER OF BUSINESS.

- I. Triennial Report of Officers.
 - 1 Reports of Committees.
 - (a) Educational.
 - (b) Exhibition.
 - (c) Transportation.
 - (d) Finance.
 - (e) Printing and Press.
 - II. Election of Officers for the next Triennial.
 - III. While the Tellers and Auditors are counting the ballots, opportunity will be given for presenting messages from the enrolled clubs.
 - IV. Propositions for Membership.
 - V. Propositions for the League to affiliate with other art associations.
 - VI. Miscellaneous Business.
- The officers, members and friends of all clubs are urgently invited to be present.

MRS. WORTH OSGOOD,
President.

LEAGUE
NOTES

The winner of the League medal design was Miss Louise J. C. Hanford, of the Bridgeport League of Mineral Painters. The designs were examined by jury April 18th. Nine were sent in all.

To the Editors:

While busy jotting down the items supposedly of interest to readers of League Notes, a subscriber of your magazine called, and among other things said that the League news for this month ought to be unusually good. I tried to explain that the "stuff" would be as usual, simple statements of work completed, and work in progress. But she would have it that a small pyrotechnic display at least would be expected.

The explosion of this little bomb has been disastrous to the progress of the League Notes; for the things which a moment ago seemed worth while to tell about, now seem too inconsequential to publish.

How gratifying it would be to announce a series of brilliant achievements! To leave behind us a three years' record written in gold upon glorified clay. Fascinating thought. If we could stop the steady stream of League work for an hour or two we might be able to write up some interesting undertakings which, if not glittering, at least possess color, and we might show that although the plastic material on which these undertakings are written may not be glorified clay, it has the

merit of being a true American product that has stood the test of fire. You realize that these years have been filled with serious determined labor, that in every undertaking we have had a definite purpose in view.

Take for instance the ceramic display at the Pan-American Exposition. The plan was about like this: To have a Ceramic Section either in the Fine Arts Building or in a building annexed to the Art Gallery. In this the Committee of Fine Arts would collect exhibits from every maker of art pottery and porcelain in America. Besides this, it was proposed to have all the prominent mineral painters and decorators, whose offerings were accepted by the Selection Committee, grouped under this roof, this feature to be in charge of the National League. This was the proposition in brief that was presented to the president of the Exposition Company, the Director General and the Committee of Fine Arts, by one of the committee whose interest in ceramics is purely a recreative one.

I am told that this proposition was well received by these gentlemen and that considerable correspondence was had before the League knew of the wide scope of its proposed annex. The League spent its best efforts to bring about the realization of this project.

All went swimmingly until the actual work of the Fine Arts Committee began. With one sweep the ceramic feature of the Exposition, so far as its having any direct connection with the Department of Fine Arts, was thrown aside, on the ground that it had no business in the Art Section, and even if it could properly go there the necessary room was lacking, etc. That threw pottery and our work into the Department of Manufactures, together with the thousand and one other things that are there, and destroyed our courage to work for a good exhibition on the old lines.

By intelligent persistence we have, we believe, collected a better exhibit of mineral painting than has been shown in any previous exhibition, but very far from being what we should have. Why did we do it? Because we believe that this National League of Mineral Painters exhibition is the entering wedge to the placing of mineral paintings on a higher artistic place at future expositions. When we can enter an exposition as a part of the Art Section the expense of exhibiting will then come within the reach of all our artists.

By doing our best at Buffalo we hope to show to those in charge of the next exhibition at St. Louis that our request for the concession of a Ceramic Section at their exposition is worthy of acknowledgement. As the widow in scripture was heard for her much asking, so do we hope to be heard. Here is the gist of it all. We have no time to attempt a good showing in print. Every ounce of strength and fraction of time is required to get our present exhibition creditably installed.

The daily letters from Miss Montfort are interesting. Major Wheeler in a letter this morning pays a fine compliment to her for the progress on our booth.

Faithfully yours,
LAURA HOWE OSGOOD.

The exhibition programme is as follows:

Women's Administration Building, Exposition Grounds Buffalo, Friday, May 31, at 10, annual meeting and triennial election of officers.

Saturday, June 1, at 10—The Poetry of Pottery, Mr. Wm. A. King.

Saturday, June 1, at 11—The American Artist Potter, Prof. C. F. Binns.

Monday, June 3, at 10—Mrs. S. S. Frackelton.

Monday, June 3, at 11—W. J. Holland, LL.D., Director of Carnegie Museum.

Tuesday, June 4, at 11—The Value of Exhibitions, Marshal Fry, jr.

Tuesday, June 4, at 21—Delegates meeting.

The Chicago Ceramic Art Association held its annual election May 4th, at the Art Institute, and those elected to hold office for the year 1901 and 1902 are: Mrs. W. A. Cross, President; Mrs. Evelyn Beachey, 1st Vice President; Mr. F. B. Aulich, 2d Vice President; Mrs. R. M. McCreary, Recording Secretary; Mrs. Cora A. Randall, Corresponding Secretary; Miss May Armstrong, Treasurer; Miss May Alden, Historian.

The close of this club's year shows the best work this club has ever done, proof of which was seen in the display of work shown in Burley & Co.'s window for ten days prior to its being shipped to Buffalo, where it will be in exhibition with the National League work. Thirty of the most active members are represented by their work, and many pieces show the result of the study course held early this year at the Art Institution. Every one is now turning attention toward preparing for the regular fall exhibit and sale.

The Buffalo Society of Mineral Painters was formed in January, 1901, and its object as outlined in the recently adopted constitution is "the promotion of friendly intercourse among mineral painters and the encouragement of an American School of Mineral Painting." The membership is to consist of active, associate and non-resident members, and several applications from the latter have already been received. The officers are: President, Miss Emma D. Dakin; vice-president, Miss Grace Milsom; secretary, Mrs. Frank J. Shuler; treasurer, Miss Frances E. Williams. A committee of membership, consisting of Mrs. C. F. Richert, Mrs. Randolph Barnes and Mrs. J. P. Perkins, will receive and pass upon the work presented by applicants for admission. Out of three pieces one must be original. Although we do not feel either numerically or financially strong enough yet to join the National League, still we hope to do so in the near future, and are looking forward in pleasant anticipation to next month when the League will hold its annual meeting in Buffalo. At the regular meeting of the Buffalo Society held April 8th, an invitation was extended through our President to the League to be our guests at an informal reception to be held during its stay in our city, the time and place to be named later.

MRS. F. J. SHULER.

IN THE STUDIOS

The New York School of Pottery gave its first reception on Thursday, April 25th.

Mrs. Rhoda Holmes Nichols gave a reception at her studio in April. Her exhibition of paintings was held at the Claussen Galleries, and was one of the important ones of the season.

Mrs. Anna B. Leonard gave a studio reception, where were shown some interesting bits of pottery that she had collected in her travels abroad last year, as well as work from several members of the New York Society of Ceramic Arts, and some interesting models in plaster by Miss Enid Yandell, the sculptor. In the collection of pottery was a vase, beautiful in form and color, by Delaherche, the great French potter; a plaque in underglaze blue and copper enamel, and a tile in ruby lustres by de Morgan, the English potter, celebrated for his charming effects in lustre, quite different in treatment from Clement Massier, the great master of lustres in France, whose

work was also represented by a tile in peacock feather decoration. There was a tall green vase by Rathbone, the English potter, celebrated for his Della Robbia decorations, and one or two pieces by his pupils. There were the charming Chelsea plates from the Dedham pottery, some very old Sunderland with the pink lustre that looked as if rain had dropped upon it leaving spots of white irregularly spattered over the surface, making a charming study of dark and light. There was a piece of Wemys pottery from Scotland, the body being white with soft naturalistic treatment of fleur-de-lis. One of the most interesting features was a display of four or five pieces from the Brush Guild, causing much comment and many inquiries (a description of this Guild appears elsewhere in this number). From the overglaze decorators, there was one piece from Marshal Fry in his low-key decorations of swans, with grey backgrounds full of color feeling and suggestions. Mrs. Safford sent a coffee set in Persian design, simple, clean and good. Miss Mason sent a glowing vase in jonquils, very simple and soft in treatment and full of good drawing. Miss Bessie Mason sent fine samples of her treatment of enamels; so also did Miss Allen, whose plate in the design of blues and greens seems the perfection of harmony. Mrs. Phillips was represented by a framed figure piece, which has been so much admired for its exquisite color scheme, both of the figure and background. Mrs. Robineau sent her pond lily vase (given in the KERAMIC STUDIO), with the mermaids so decoratively treated in low tones of greens and blues; and also a few bits of her lustre effects on small vases, some on the porcelain body and others on pottery. Miss Marquard and Miss Pierce each sent a plate, with simple and good floral designs. Miss Strafer sent a dainty and exquisite ivory miniature. This collective exhibit was so greatly appreciated that Mrs. Leonard will repeat the experience next season.

Mr. C. F. Ingerson, so well known in Chicago for his colored pyrography work, and one of our contributors for pyrography designs, will conduct classes in Buffalo during the month of July. This will afford an opportunity to eastern wood burners and those visiting Buffalo to become acquainted with his work.

CLUB NEWS

The Jersey City Club has engaged the services of Miss Horlocker to give them instructions once a week.

Miss Bessie Mason has been the instructor for the Bridgeport Club this winter.

At the Cincinnati Museum of Art, there was an exhibition of drawings and posters by B. Ostertay.

The New York Society of Ceramic Arts enjoyed its last lecture and lesson for the season from Mr. Arthur Dow. The members are so enthusiastic over his instructions that they will continue their lessons with him next season if he remains in this country.

The Brooklyn Society of Mineral Painters gave an exhibition on Thursday, April 25th, of work that is to be shown at the Pan-American exhibition.

The Jersey City Ceramic Art Club gave an exhibition May 7th at the residence of Mrs. C. E. Browne.

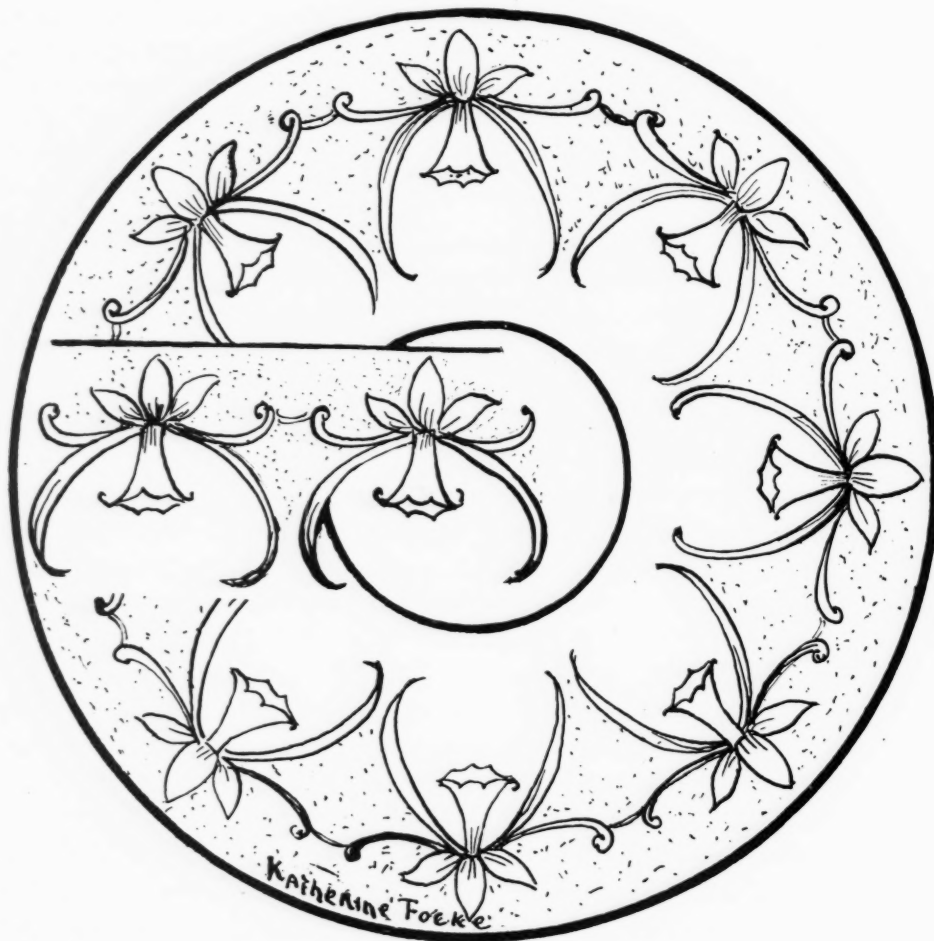
The exhibition of Arts and Crafts which was given under the auspices of the Providence Art Club, in the galleries of the club house, from March 19th to April 9th, and prolonged, on account of the general interest shown, until the 13th, proved to be the most interesting exhibit ever held in Providence, and attracted much attention from the general public. It was the first exhibit of the kind yet held there and it is expected it

will have done much to arouse an interest in the Arts and Crafts movement, which it is hoped will take substantial shape in the near future. One of the chief merits of the exhibit was its condensed form and the artistic manner in which the exhibits were arranged. In bookbinding, pottery, stained glass, wood-carving, embroidery, leather and metal work, and in other forms of applied art, there was much to appeal to persons of refinement. The exhibit included examples of the work of artistic craftsmen from all parts of the United States and a number of pieces from Europe. Among the latter was one of the famous "Golfe Juan" vases of iridescent coloring, designed and executed by Clement-Massier, Paris, which was, undoubtedly the finest piece of pottery in the gallery. This was one of the three pieces from the Mediterranean Pottery, chosen for the Paris Salon, and is now the property of B. Wilson Tripp of Providence. There was also a beautiful and interesting Dutch interior scene on tiles, by Aetz, made by Rosenberg Pottery, Hague. The exhibit comprised examples of the Grueby Pottery, Boston, the Newcomb Pottery, New Orleans, the Rookwood Potteries of Cincinnati, Ohio, the Crown Point Pottery, designed by Charles Volkmar of New York; rare book-bindings and books from the Roycroft presses, New York, and the Kelmscott Press of William Morris, England; bindings from Otto Zahn of Memphis, Tenn.; posters and calendars designed by Mucha, one of the foremost illustrators of Europe; pieces of the famous Tiffany Favrile glass and stained glass windows from Tiffany, New York; metal work from Charles H. Barr of East Greenwich, R. I., and a wrought iron grille by Frederick Krasser of Boston, the finest piece of metal work in the exhibit; laces and

bead work from the Indian Reservation; textiles from Berea College, Kentucky; carved chests and cabinets, unique and beautiful designs in brass and copper, and jewelry. The most attractive feature of the entire exhibit was the pottery, which was artistically arranged on improvised stands at the end of the gallery. There were pieces of the Rookwood pottery in golden brown tones with highly polished surfaces, and specimens of the Grueby Pottery in mellow greens, the Merrimac Pottery also in greens, and the Newcomb Pottery, made by the girls of Newcomb College, New Orleans, in velvety blues in unique and beautiful designs, no two pieces being alike. The upper tier in the centre of the display was occupied by the exhibit of Tiffany Favrile glass, the Peacock vase with all the iridescent colors of the feathers repeated in the tones of the vase, being the finest piece in the collection. Four large lamps with transparent Favrile glass globes occupied the corners of the exhibit. The most attractive example of the Grueby ware exhibited was a graceful vase embodying an adaptation of the calla lily, both leaves and flower reproduced in natural colors. Of the Crown Point Pottery, a flower-shaped pitcher was especially lovely.

Included in the ceramic exhibit was a small but choice collection of decorated china, designed and executed by the following: Plate, conventional cyclamen, designed by Miss Emily Crouch; vase, conventional butterfly design in blue, black and gold, by Miss Louise M. Angell; cup and saucer, turquoise blue with jewels, by Miss Laura Washburn; plate in lustres, by Mrs. Fannie Rowell, and a punch bowl, conventional poppy design, by Percy J. Callowhill.

GRACE L. SLOCUM.

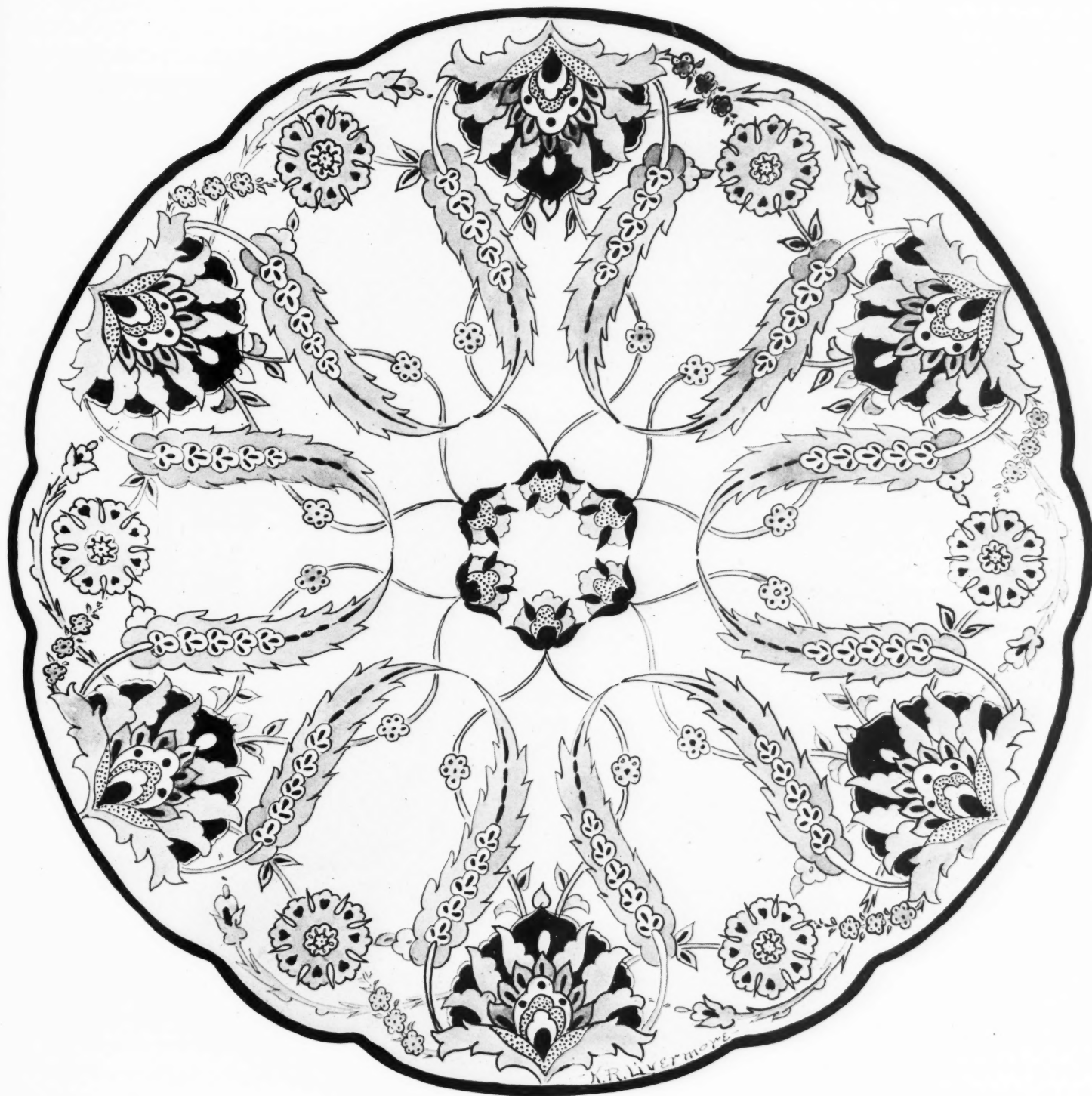


DAFFODIL CUP AND SAUCER

K. B. Focke

THIS design is intended for a tall, slender cup, and may be treated as follows; the dotted portion of design tinted dark green, and lower part of cup, and entire center of saucer, silver yellow. Leaves a delicate green outlined with flat gold. Flower, pale yellow, accented with enamel, and shaded and outlined with gold.

The straight band within the saucer is intended for the decoration on the cup.



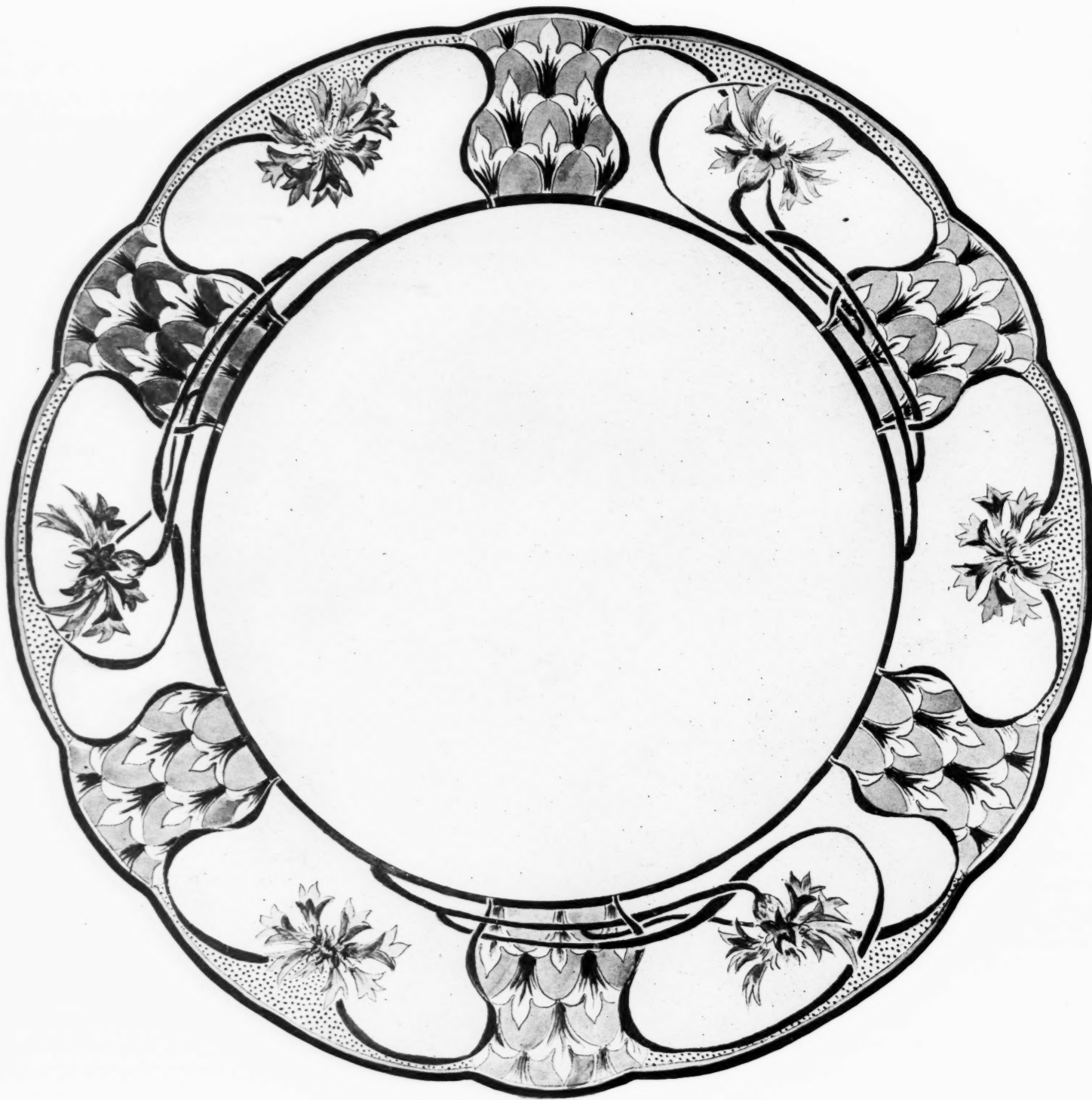
THIRD PRIZE, HISTORIC ORNAMENT—KATHERIN LIVERMORE

THIS design is carried out in flat color, using blues, greens and gold as the color scheme. For the green, use Apple Green and Night Green with a touch of Emerald Stone Green in the shading. Dark blue, with a touch of ruby purple and black and $\frac{1}{8}$ enamel to give body to the color, is the blue used.

First outline the design in black; use green in the stems and leaf forms. Use gold wherever black is given in the study.

For the large flower form paint the outer petals dark blue, the second row green, with gold touches in centres, the white spaces in this form are light blue (use deep blue green), with a band of green between them.

The smaller conventional form has dark blue as a background, introducing green in the little, radiating leaf forms and in the centers. The small flowers in the center of plate have green outer petals, the center form dark blue, the rest in gold. Use deep blue green for the Forget-me-not.



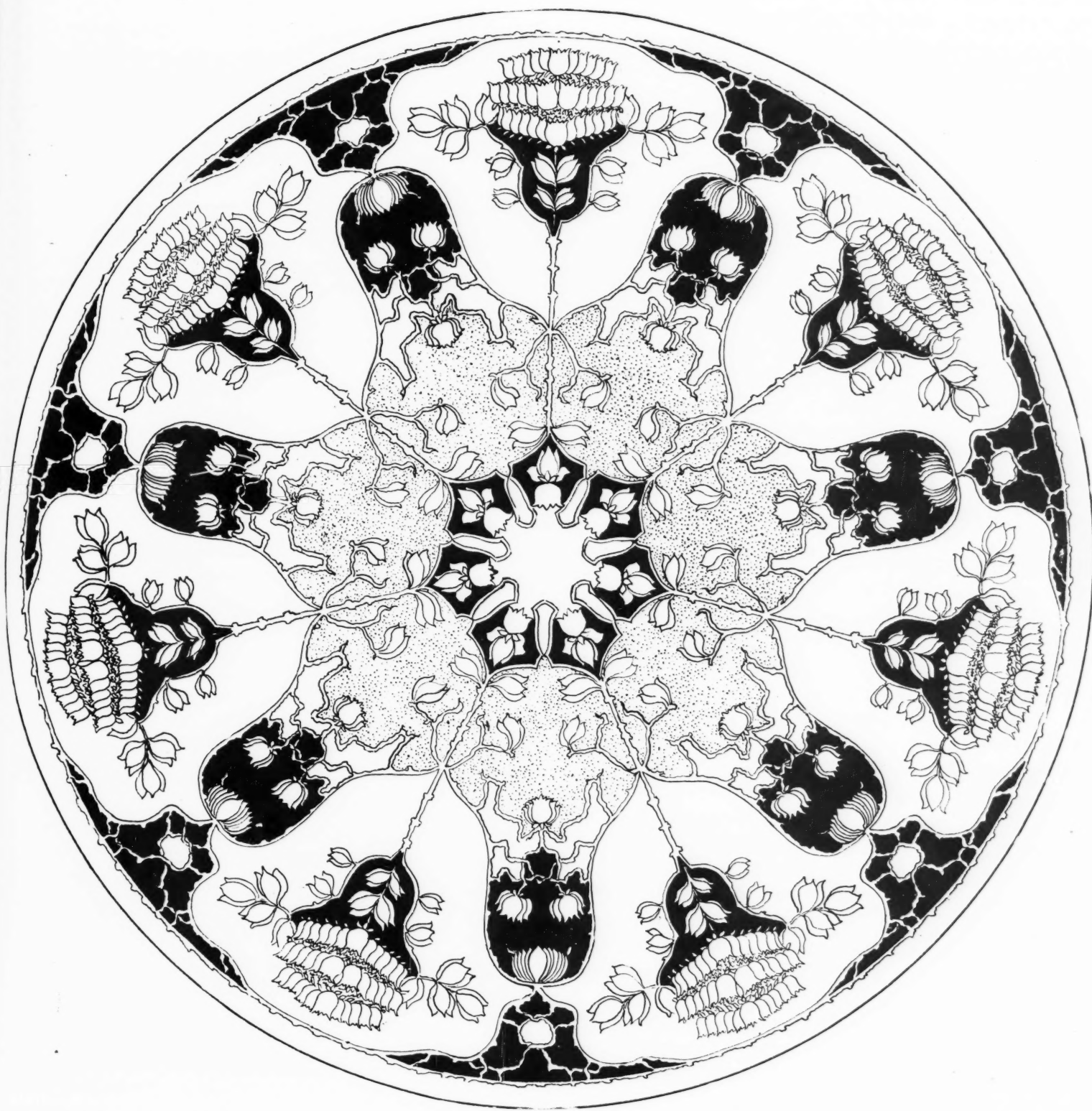
THIRD PRIZE, MODERN DESIGN—PLATE, BATCHELOR BUTTONS—KATHERIN LIVERMORE

OUTLINE either in black or raised paste. The color scheme is in blues, greens and gold. Use Emerald Stone Green for the background in the panel—making the conventionalized petals in blue, dark blue (or blue 29), a touch of ruby purple and just a bit of black, with $\frac{1}{8}$ Aufsetzweis. Paint on very thinly.

This is used for the flowers also, introducing more purple and black in the centres.

Use Apple Green with Mixing Yellow for the leaves, with Emerald Stone Green for the shading.

Paint the inner band green, the outer one blue. The dotted spaces are gold with blue or green dots.



FOURTH PRIZE, MODERN DESIGN—ALICE WITTE SLOAN

THE flowers pink, not shaded. Leaves, a light yellowish green that will harmonize with the flowers. Stems brown, not too dark. The background around the seven large clusters and the smaller open spaces, cream. The dotted

parts, a deeper tone of same. The black portions, blue (but neither a dark nor a baby blue.) The whole outlined with black. The border space could be gold or a darker tone of the blue used.



THIRD PRIZE, FLOWERS, INTERIOR AND EXTERIOR DESIGN FOR NUT BOWL—MARIAM L. CANDLER

EXHIBITION AT NATIONAL ARTS CLUB

AN exhibition of artistic glass has just been closed at the galleries of the National Arts Club. It consisted of antique and modern glass, Chinese and European pieces, and a large showing of modern American ware. Among those who exhibited stained or leaded glass in windows were John La Farge, Mrs. Henry Whitman of Boston; Miss Oakley of Philadelphia, and E. D. Sperry of this city.

From the La Farge workshops comes a large memorial window for Harvard.

Mrs. Whitman showed flower pieces, among which was a water lily design. The Tiffany Favre glass was well represented by three large cases full of "peacock" pieces, as well as the lighter toned jars, vases and bowls. A large selection from the glass collection of A. W. Drake of the *Century Magazine*, comprised many pieces—glass tankards, with holes in the sides for the fingers; Dutch bottles, with sea fights of the seventeenth century, and flasks in animal forms.

Another case was full of the old Greek and Roman glass, together with dark blue old Chinese vases of thick glass and cameo snuff bottles of glass imitating porcelain, pottery and jade.

The slender plant forms that Professor Köpping, of Berlin, used to evolve before he stopped his experiments in small

glass were present in a few examples lent by Cottier & Co. There were specimens of Venetian and English glass, as well as modern French.

HAZELNUT STUDY FOR NUT BOWL

Mariam L. Candler

THE nuts are laid in with yellow brown, shaded with dark brown and finishing brown, leaving the yellow brown for the high light.

The nuts are enveloped in a soft green husk, which may be laid in with moss green or yellow green, modeling them with brown green and shading green.

Keep the foliage clear and crisp, using a touch of Russian Green, Moss Green and Brown Green. Suggest shadowy foliage with lighter shades of Gold Gray, softening into the background.

Keep the background in harmony with the design, using Ivory Yellow, in the center a dash of Lavender Glaze, then Yellow Brown, Deep Red Brown and Dark Brown. When sufficiently dry, powder over the background with the same colors used in flushing. In retouching, glaze with same colors, accenting here and there with touches of deeper color. Model and refire until the desired effect is obtained.

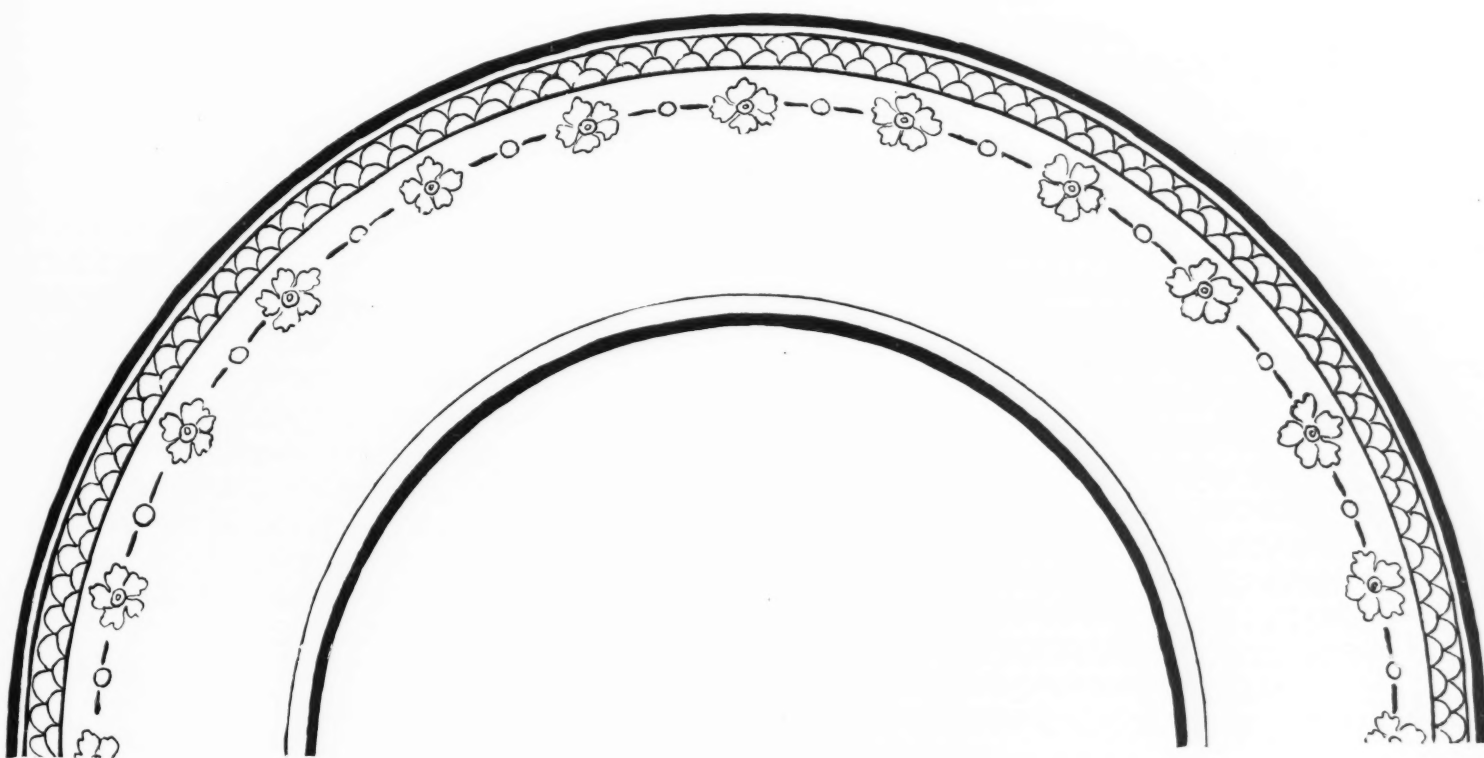


PLATE DESIGN—ANNA B. LEONARD

THIS design may be carried out in raised gold, or color. A treatment in blue and green enamel would be very simple and attractive for a salad plate or breakfast plate. The five leaf blossom may be in turquoise effect, or in dark blue, obtained by using the Lacroix Dark Blue, a touch of German Ruby Purple and a little Black, using one-eighth Aufsetweis with this color. The center to be in yellow and gold.

The narrow lines outlining the band of scales are to be in dark blue. The design is outlined in black

(with a touch of blue), and the outer row of scales is to be filled in with the dark blue and the inner row to be filled in with a rich green. There is then a space of white (or gold), and the extreme edge is to be dark blue. This is very effective carried out in Capucine Red, Gold and Black.

For the green use a mixture of equal parts Apple Green and Mixing Yellow, adding Chrome Green 3B, Brown Green, and a touch of Black.

To this add one-fourth Aufsetweis.

TREATMENT FOR VASE

Frank S. Browne

BODY of vase pale blue, made of Blue Green and Copenhagen Blue, design in Gold, outlined in Red Brown, darker spots in ornaments Persian Red and green made of Royal Green with a touch of Blue Green. Dark band at top

dark Copenhagen Blue, design in Gold outlined in black; red, green and yellow enamel in ornaments. Or ground of vase Yellow Ochre with a touch of Persian Red, design in Pale Blue or Pale Green, darker ornaments in Red or darker Blue or Green, band at top, ground Black, design Gold, red and green ornaments. See design on page 48.



MUSHROOM DESIGN—S. EVANNAH PRICE

THESE are very delicate in color and must be painted very carefully that they may not look too solid. In fact, the whole design must be kept very light for the first fire. After sketching the design with ink, wash in the background with Lemon Yellow for the lightest part, merging into Yellow Brown, then Russian Green and Copenhagen Blue in the darker parts. While this is moist, paint the moss and weeds with Lemon Yellow, Apple, Moss, Brown and Shading Greens. For the shadow at the opposite edge of plate, and some of the weeds, use Gold Grey and Copenhagen. Wipe

out the mushrooms and lay them in while all is moist, to avoid hard edges.

For the caps use a thin wash of Ivory Yellow shaded with Pompadour. For the gills of the large one use Violet No. 1 shaded with Ruby and Blood Red (equal parts), for the small ones Silver Grey shaded with Violet No. 1. The stems of all are Ivory Yellow shaded with Violet No. 1. The drawing touches and all dark lines on the small cluster at the side of the plate are in gold. For second fire strengthen where needed with same colors used in first painting.

THE COLLECTOR

OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

(When pieces are sent by express, expressage is paid by buyer.)

For further particulars, address Ceramic Studio Publishing Co.

Syracuse, N. Y.

p. c.—perfect condition.
g. c.—good condition.
f. c.—fair condition.
p. g.—perfect glaze or color.
g. g.—good glaze or color.
f. g.—fair glaze or color.
b. g.—bad glaze or color.
scr.—scratched.

rep.—repaired.
cr.—cracked.
ch.—chipped (state number of chips).
sm. ch.—small chips (use only for very small chips which do not spoil the piece).
br. x.—broken, piece missing.
br. o.—broken, can be repaired.

STAFFORDSHIRE

Landing of Lafayette platter, 19-inch, very dark blue, fine piece,	\$40.00
U. S. Bank of Philadelphia, dark blue, 10-inch, plate, Stubb eagle border,	30.00
Erie Canal, Dewitt Clinton, 8½-inch, plate,	26.00
City Hall, dark blue, 6½-inch, plate, Stubb eagle border, p. c.,	20.00
Boston Hospital, dark blue, 9-inch, plate, p. c.,	20.00
Union Line Steamboat, dark blue, 10-inch, plate, p. c.,	18.00
Another, 9-inch,	15.00
Pine Orchard House, dark blue, 9-inch, soup plate, p. c.,	16.00
City of Albany, dark blue, 10-inch, plate, crack on one side, rare,	16.00
Boston State House, dark blue, 10 in., chaise in foreground (Rogers),	15.00
States plate, dark blue, 10-inch, soup plate, p. c.,	15.00
Another, 10-inch, dinner plate, rep., fine color,	8.50
City Hall, dark blue, 10-inch, plate (Ridgway), p. c.,	14.00
East View of Lagrange, dark blue, 9-inch, plate, p. c.,	13.00
Philadelphia Library, dark blue, 8-inch, plate,	12.00
Another repaired,	7.50
Trenton Falls, dark blue, 8-inch, plate, g. c.,	11.00
McDonough's Victory, dark blue, 7½ inch, plate, p. c.,	10.00
Another, 6½ inch,	5.00
Escape of the Mouse, dark blue, 10-inch, plate, rep., fine color,	10.00
Caledonian pink, 10 inch, soup plate, p. c.,	2.00
Clementson's flow blue, 9-inch, plate, good specimen,	.75
Flow blue, plate, 10-inch, perfect,	1.50
Dark blue, willow pattern octagon, 7½ inch, plate,	2.00
King's College, Cambridge, medium blue, 9½ inch, plate,	5.00
3 Robinson Crusoe plates, very curious, marked Robinson Crusoe,	
First Crop and Milking Goats, set \$2.50, each,	1.00
States pattern, oval dish and cover, 12-inch, cr. but fine blue,	25.00
Large soup tureen and cover, no ladle, dark blue, floral dec., p. c.,	15.00
Dark blue sauce boat, cover and ladle, floral dec., p. c.,	5.00
Dark blue bowl, 8-inch diam., floral dec., cracked,	2.00
Old Staffordshire ink well, design bearded head,	.75
Old Staffordshire bird, cracked,	.75

LUSTRES

Copper lustre pitcher, 3½ inches high, blue center, stag in relief,	3.50
Another, 5½ inch (1 quart), band of spotted purple lustre,	5.00
Copper lustre pitcher, 5½-inch, band with flowers, p. c.,	5.00
Another, 7-inch, colonial shape, pink lustre band, fine piece,	10.00
Copper lustre mug, 3-inch, all copper, flowers in relief, rare,	3.50
Another, 4-inch, blue band,	3.00
Silver lustre creamer, 5½-inch, odd shape, perfect specimen,	6.00
Pink lustre cup and saucer, perfect,	3.00

MISCELLANEOUS

Tortoise shell pitcher (2 quarts), hound for handle, animals in relief, fine glaze,	10.00
Salt glaze tea pot, fine specimen,	7.00
Old English cream tea pot and 2 cups and saucers to match, bunches of colored flowers, one saucer cracked,	5.00
Square cream vegetable dish (Spode & Varnett), green and brown floral border,	2.50
Old Worcester plate, Chinese mark, birds in center, cobalt blue border	8.00
Lowestoft cup and saucer,	2.50
Another,	2.25
Lowestoft 9-inch plate, scalloped edge, p. c.,	3.50
Lowestoft sugar bowl and cover, slight crack on edge,	5.50
Another, cracked and one small chip,	3.50
Lowestoft helmet creamer, perfect,	6.50
Delft polychrome plaque, very good specimen,	8.00
Delft blue and white plate, 9 inch,	2.50
Delft polychrome plate, 9 inch, chipped,	1.50

Our exchange column is open free of charge to subscribers.

We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.

JASPER WARE

MADE BY WILLIAM ADAMS OF TUNSTALL, ENGLAND.

It is not generally known by collectors that Josiah Wedgwood, the great English potter, had many active competitors in the manufacture of his celebrated jasper ware, which he first brought out in 1773 or 1774. Such, however, was the case, and some of the imitations of this fabric were fully equal, if not indeed superior, to the original. Among the more prominent potters to engage in the manufacture of jasper ware were Messrs. John and William Turner of Lane End, whose artistic creations in this body were scarcely inferior to



No. 1—ADAMS JASPER WARE FROM THE COLE COLLECTION.

Wedgwood's best productions, and the origin of many pieces which are now found in collections can only be determined by the names which are stamped on them.

William Adams of Tunstall, England, probably carried the imitation of the Wedgwood jasper to the greatest perfection. As stated by Chaffers in his "Marks and Monograms," "He was a favorite pupil of Wedgwood, and while with him executed some of his finest pieces in the jasper ware. He subsequently went into business on his own account, and produced much of this beautiful ware, modeled with great care, and successfully carried on a great trade. * * * * *

"In 1786 the firm was 'William Adams & Co., manufac-



No. 2—COLLECTION GIVEN BY SAMUEL MEYER TO LIVERPOOL MUSEUM

turers of cream-coloured ware and china-glazed ware painted.' 'This jasper,' says Shaw, 'would have been more highly esteemed had it been alone before the public, but in this, as well as most other instances, the imitation very rarely equals the original. There are, however, some examples quite equal, if not superior, to anything produced at Etruria, notably a blue and white jasper plaque with Diana reclining after the chase, holding up her bow, a greyhound in front; signed W. Adams & Co.; in Mr. John J. Bagshawe's collection.'

Mr. Frederick Litchfield, in his "Pottery and Porcelain," says "It was, perhaps, not until after Wedgwood's death that Adams commenced making jasper ware, in connection with which his name is best known. Some of his productions are quite equal to Wedgwood's, particularly the drum-shaped pieces for the bases of candelabra, which Adams made a specialty. These are, however, seldom marked, and therefore are generally classed as Wedgwood's jasper ware, which they so closely resemble."

This William Adams, who was born in 1745 and died in 1805, was a cousin of the William Adams of Stoke-upon-Trent and Greenfield, Tunstall. Examples of his jasper ware which survive are distinguished by great delicacy of modeling and beauty of form and design. They are quite scarce and consequently command as high prices as original Wedgwood pieces. Several groups and pieces of the Adams ware are here reproduced.



NO. 3—ADAMS JASPER VASE REPRESENTING THE FOUR SEASONS.

Illustration No. 1 shows some fine pieces from the Cole collection,—a group of white ware with designs in relief, consisting of sugar bowls, tea pots, jugs and candlesticks. The sugar bowls are four-sided or lozenge shaped, the forms being suggestive of some of the old Bristol and Leeds shapes, including the modeled swans which form the knobs to the lids.

Illustration No. 2 shows a collection of this ware which was presented to the Liverpool Museum by Mr. Samuel Mayer. The pieces include a candelabrum, vases and a portion of a tea service, decorated with white reliefs on a blue ground.

No. 3 represents a large blue jasper vase with raised

figures in white, representing the Four Seasons. In the Museum of Practical Geology, London, is a similar example,—a large jug,—decorated with the same figures.

No. 4 shows a fine vase, over sixteen inches in height.

In the Tunstall Museum there are a few of the Adams pieces, and the Hulme collection at Burslem includes about six. Six specimens are owned by the Pennsylvania Museum, Philadelphia,—three candelabrum bases, a teapot, sugar bowl and creamer,—beautiful specimens, all marked "Adams." There is probably only one museum in England that has a greater number of pieces. All of these were produced between the years 1787 and 1820.

A careful study of the accompanying illustrations will reveal the marked similarity of the Adams and Wedgwood



NO. 4—ADAMS JASPER VASE 16½ INCHES HIGH.

productions. It is not safe, therefore, to assume the origin of jasper ware until the marks have been thoroughly examined, for it is said that the Adams products were shipped to America in considerable quantities about one hundred years ago. True Wedgwood ware is comparatively abundant in this country, but for some unknown reason marked pieces of the Adams jasper ware seldom turn up. The collector who secures an undoubted piece may feel certain that he possesses a most desirable rarity. It is probable that a close inspection of supposed Wedgwood pieces, however, will show some of them to be the productions of Adams.

EDWIN ATLEE BARBER.

ANSWERS TO INQUIRERS

Mrs. K.—Your two sketches show your plate and dish to be Staffordshire. The plate is what is called the flow blue ware. The mark Clementson is very often found on these flow blue plates. They are not specially valuable, although interesting specimens of this odd decoration, and are worth from 50 cents to \$1.50. The dish is light blue Staffordshire, landscape decoration, worth about 50 cents. We have had a few inquiries lately in regard to the value of these late Staffordshire pieces in light colors, blue, mulberry, pink, brown, &c. Unless they have an historical subject for decoration they are of very little value. In fact most collectors would not have them if given to them. They are only from 40 to 60 years old and for this reason are neglected, unless historical. They may acquire more value some day.



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 207 Hallock Avenue, New Haven, Ct., who will have charge of this department and will answer inquiries in the Magazine.

DESIGN TREATMENT FOR STEIN

Katherin Livermore

OUTLINE carefully and carry out the dragons in the burnt tones; stain the background a dark green; make the helmet and field of the shield silver; the chevron may be blue or red; use red and silver in the helmet trimmings.

When thoroughly dry, tone the silver with a little Payne's grey and black (oil colors) to give a dull effect. Keep the band of dragons at the top entirely in browns.

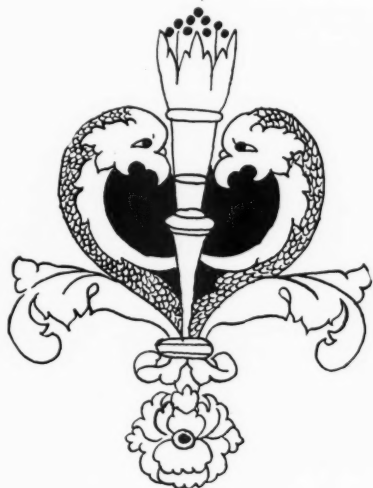
When finished, shellac (using the light shellac) and dry for twenty-four hours, then wax and polish. See design on page 46.



TREATMENT FOR FOLIO COVER

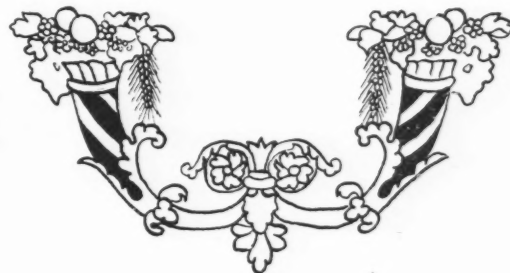
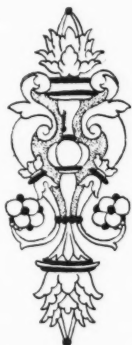
M. Tromm

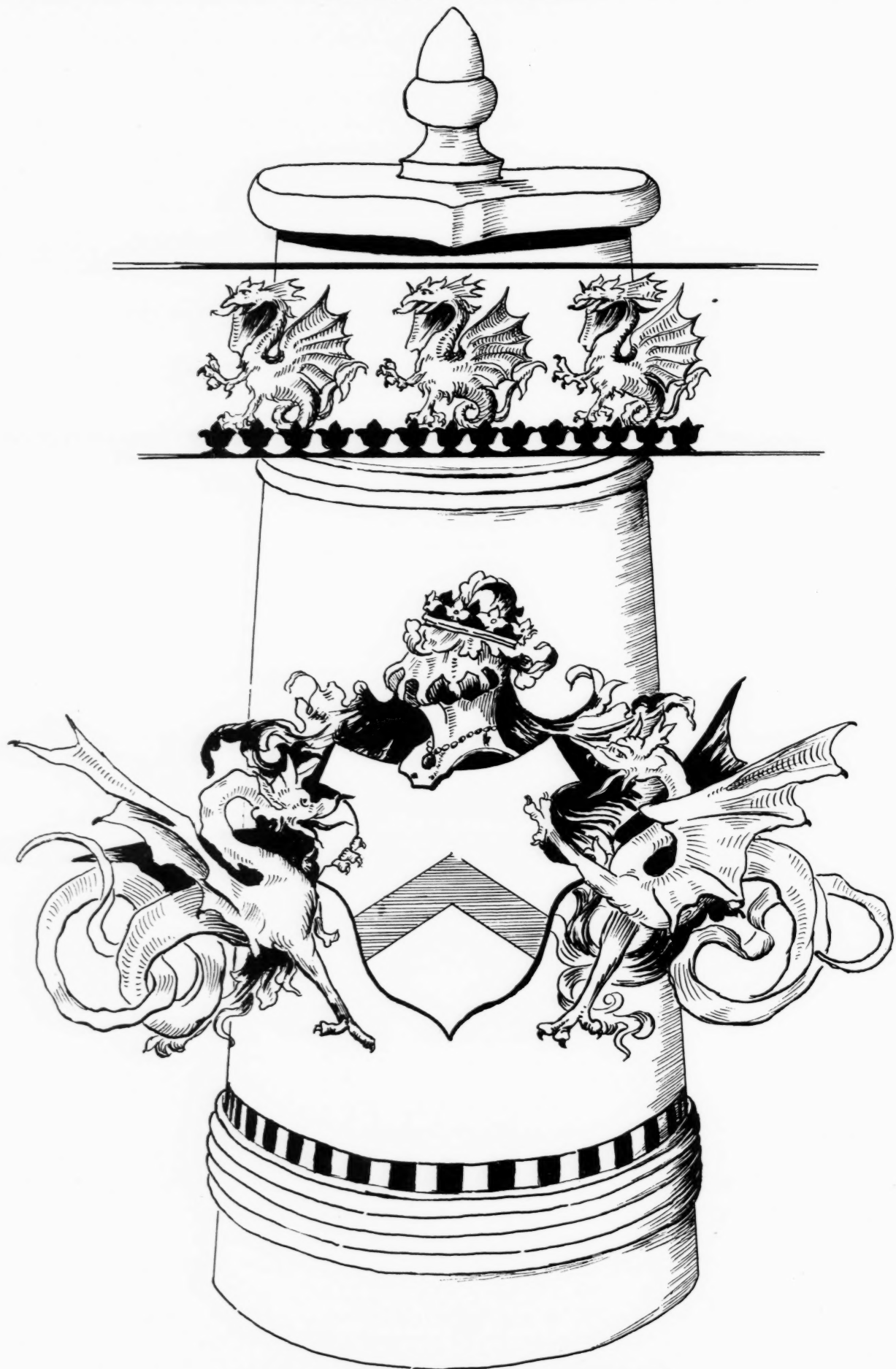
THE cover is of smooth calf. Outline the design with the point and shade very slightly. Introduce just a suggestion of color in the flowers, staining a yellowish red and toning with the yellow. See design on page 47.



ANSWERS TO INQUIRERS

M. C. A.—To stain a deep color and gradually grow lighter in tone, begin with the clear stain and graduate the same by dipping the brush in water. The lighter you wish the tint, the more water must be used.





DESIGN FOR STEIN—KATHERIN LIVERMORE



FOLIO COVER—M. TROMM

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

J. A. C.—We have never used paste for raised gold mixed with sugar and water instead of other medium, but if you find that it goes on nicely with a brush or pen, and dries matt or dull, it will fire all right. Gold can safely be put over any mixture of paste for gold before firing, if the paste is thoroughly dry and dull. Deep blue green with a touch of apple green makes the nearest approach to Sevres blue. Coalport or Dresden yellow green are very near the Sevres green. If you mean the decorative head in batchelor's buttons of the January Supplement, we should advise for the blue Banding Blue and a touch of Ruby Purple. Royal Green is very like Moss Green, only slightly greener.

M. F. M.—Your cup tinted in Royal Green powder color on which the gold "rolled up," can be remedied by going over the design with raised paste and then cover with gold, or follow out the design with white enamel, using aufsetzweis and one-eighth flux. Your gold was not hard enough to go over a deep tint of green. You should have used the unfluxed gold, having fired your color hard first.

The best brushes for china painting are the camel's hair brushes in quills,

The square shaders in different sizes are very valuable, and for fine work the pointed shaders; for miniature work, miniature brushes and slanting stipplers; for general use, square shaders 2, 4, 6, 8, pointed shaders 1 and 2.

F. V. G.—Glass colors should glaze unless especially prepared to be matt. They will not have quite as high a glaze as the glass itself, except what are called "stains," which, if fired just right, will have almost the same appearance as the glass. They should be at least translucent, if not transparent.

A monogram should be put on a rim in such a way as not to interfere with the border, being placed either just below the border or in one panel, in which case it takes the place of the ornamentation filling the other panels, but the main border should not be disturbed.

Royal Worcester finish on china is a perfectly matt surface, Doulton finish has a semi-matt or ivory surface. The colors can be either dark or light.

E. A. S.—The tulip design for stained glass will appear in the July number.

Margaret—Mineral colors for painting on china are no more poisonous or injurious than any other kind of paint. Some persons are very sensitive to turpentine or oil paints, and possibly to china colors, but it is because their own constitution is out of gear. Of course if one put his brush in his mouth or eats paint for recreation he might find his stomach rebels, but not otherwise.



F. Browne
1900

For Treatment see page 42

VASE—FRANK S. BROWNE